

SOUVENIRS OF "RUGGLES OF RED GAP"



the admirers and the admired were dancing with each other.  
It was all so good-humored. There wasn't the least bit of temperament displayed. Everybody came for fun and found it; the floor was crowded enough to make any tender-toed dancer lose her temper—only men offend that way—but the music was too good to do anything but laugh and dance to.  
Patsy deForrest had the idea. There was the atmosphere.

**Among Those Present**

Sam Spedon, the Vitagraph publicity director, heralded the coming of Kate Price by distributing her photographs and some powder papers for the ladies. Virginia Pearson, who also claims the Brooklyn studio as her address, gave several autographed photos away, as did June Daye and Ethel Clayton, of Lubinville. Then Harry Reichenbach, of the Equitable, gave the signal and hundreds of small balloons were released bearing the good wishes of Mary Charleson, Marie Wells, Francis Nelson and other stars. From the World came smiling Edwin August. Edison was well represented by Viola Dara, Mabel Trunelle, Alan Crossland, Edward Earle, Robert Connors. Then Universal had Ben Wilson, Dorothy Phillips, Harry Myers and Rosemary Theby, all looked after by V. L. Carrick.  
The presence of the original Pathe (live) Gold Rooster created quite a lot of excitement, while Manager Atwood led him around the hall. Lillian Lorraine led the march with Earl Metcalfe, of Lubin's, and Lois Meredith, Arnold Daly, Sheldon Lewis, Bliss Milford, who is also a singer; Marie Wayne, M. Ramirez-Torres, W. A. Douglass, G. A. Smith and President H. M. Horkheimer, of Balboa, and C. Marcus, of the Eastern Film Company, were also present.  
Ruby Hoffman and Arthur Hoops, of the Kleine-Edison; Beulah Poynter, Alice Lake, Tom Moore, Billie Reeves, Patsy De Forest, Francis Joyner, Joseph Kaufman, Peter Lang, Kempton Greene, Joseph Cassidy, Octavia Handworth, Bernard Siegal and Bill Clark were there, with many others whose names are familiar to movie fans.  
George Biehoff, William Smith, William Hennessy, Karl Kinzler, William Heenan, Harry Schwalbe, Harry Scott, Allen May, Arthur Melvin, William Haney, Tom Flinn and Oscar Morgan represented the exchanges.  
Of course "Pop" Lubin and Manager Singh, of the Lubinville, came, and Abe L. Einstein and "The Little Sunbeam" represented the Stanley interests. Julian Solomon, of Morosco, and Pete Schmidt, of the same company, shone forth in all their brightness. Mr. Solomon gave out notebook souvenirs, appropriately bound in celluloid. It is positively impossible to give the names of all the exhibitors. About 1000 were there.

**MIRIAM OF 'OUTCAST' SAYS BEAUTIFY VOICE**

**Elsie Ferguson Urges the Development of Speaking Voice**

Now that many professors of English in our colleges—notably Brander Matthews—seem bent upon vulgarizing the language the stage may find its true and highest "mission" in preserving the beauty of the tongue. There are many ways to assist, but one of the greatest is the cultivation of a refined and cultured speaking voice.  
"It is every woman's duty to make her world as beautiful as she can," says Miss Elsie Ferguson in "Outcast."  
"I should make it almost a criminal offense for a woman to have a harsh, unpleasant speaking voice. There is absolutely no excuse for it, because any voice can be made reasonably pleasant and agreeable unless there is an absolute physical defect in the formation. Few women seem to pay any attention to their daughters' speaking voices, and certainly the younger generation enunciates so badly and uses such a meagre variety of words that the young girls and boys who have had good educations find it simpler to talk in the expressive slang of the day and pay very little attention to English as it is spoken.  
"Children should be taught to speak carefully and to pronounce every word distinctly. There should be breath enough behind the voice to support and make it carry without straining the vocal cords, and there should be the constant reminder at home that it is worth while having a pleasant voice, even if one never expects to sing.  
"Girls reiterate the same adjectives time after time because they have no choice of words. For instance: 'Isn't it lovely?' a pet phrase used with equal enthusiasm about a baby, a new hat, a box of candy, a magnificent ~~car~~ or a beefsteak. How can one increase one's vocabulary? Why, by reading, of course, and by committing such pieces of verse or prose to memory as appeal especially to the imagination and are particularly fine examples of the English language.  
"The quality of the voice is cultivated by listening and paying attention to one's own tones and learning to discriminate between beautiful and ugly sounds. Few people take the trouble to speak in a pleasing voice. Voice culture is one of the most neglected parts of the average girl's education. The woman cannot be really charming who has not an agreeable speaking voice."

LUBIN

Our productions represent the highest point in perfect photoplays. They are shown at all theatres where meritorious picture plays are shown. We want you to see these films at your nearest theatre.

<p><b>Monday, Dec. 13</b> <b>The Moment Before Death</b> One-Act Drama</p>	<p><b>Tuesday, Dec. 14</b> <b>The Great Detective</b> Comedy in One Act</p>
<p><b>Wed., Dec. 15</b> L. C. Shumway in <b>The Inner Chamber</b> Three-Act Drama</p>	
<p><b>Thurs., Dec. 16</b> Earl Metcalfe in <b>A Thief in the Night</b> Two-Act Drama</p>	<p><b>Friday, Dec. 17</b> Octavia Handworth in <b>Sweeter Than Revenge</b> One-Act Drama</p>
<p><b>Sat., Dec. 18</b> Billie Reeves in <b>An Unwilling Burglar</b> One-Act Comedy</p>	